MUSEUM NEWS

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THE TOLEDO MUSEUM OF ART

No. 39 TOLEDO, OHIO October 1921

HELPING MOTHER WILDER M. DARLING

Gift of a Group of Members

THE GIFT OF MEMBERS

AN exceptionally fine painting by Wilder M. Darling which was awarded a medal of honor at the Paris Exposition of 1900 has been purchased by a small group of our members and presented to the Museum. The canvas entitled Helping Mother, herewith reproduced, is striking in composition and masterful in color, and altho its splendid artistic qualities make it a welcome addition to our permanent collections, there are other and important reasons why this fine work should find a home on our walls for Mr. Darling is practically a Toledo painter, altho he has spent many years abroad making his headquarters in Laren, Holland, where his studio looked out upon the scenes the master Mauve immortalized. During the war Mr. Darling returned to Toledo and he still tarries, altho the Laren studio is still in commission.

Wilder M. Darling was born in Sandusky in 1855. His brother, the late Charles Darling, was for many years a well known Toledo business man. Mr. Darling, when still in his teens, found his way to Munich, where he hoped to pursue his art studies, but the death of his father called him home and it was not until 1884 that he was able to return to Europe and resume his work. He spent several years at the Munich Academy and then proceeded to Paris and entered the Academie Julien. His masters were Jean Paul Laurens and Benjamin Constant. He painted much in Brittany during the early days and soon his works were accepted at the Paris Salon where he was a frequent exhibitor, and shortly his works were shown on invitation in many European countries.

Mr. Darling is a quiet, low-spoken man of retiring disposition, but his work speaks loudly of his genius and in Europe he was always accorded the recognition and reverence his masterful brush invoked.

The members who have presented the medal picture to the Museum are: Geo. M. Jones, S. O. Richardson, Sidney Spitzer, Carl B. Spitzer, Wm. Knight, Alfred Koch, Henry Hinde, Geo. R. Ford, A. L. Spitzer, L. B. Beckwith, Henry Streetman and Robert Hixon.

Mr. Darling's fine painting is being shown for the present, in the small south west gallery on the main floor.

PRESIDENT LIBBEY HONORED

PRESIDENT Edward D. Libbey and Director Geo. W. Stevens have been appointed members of the committee which is to represent the United States at the Congres d' Histoire de l' Art, which is shortly to convene at the Louvre in Paris, to take up important matters pertaining to the dissemination of art knowledge, the teaching of art and art history and the art relations between various countries. President Libbey has been honored by the request to present a paper on the educational work carried on in the museums of Toledo and other American cities.

CHILDREN TO STUDY ITALY

THE aim of the story hours has always been to lead the children to love art, whether expressed in painting, sculpture, prints or architecture. The story theme has never been used, but rather have the little ones been shown the structure of art, according to the laws of design and color. Having come to recognize some of these fundamental laws, they are eager to find their application in each example presented to them. It is exhilarating, stimulating, almost like a game to them, this searching and finding, and quite naturally the story expressed comes to take second place in their enjoyment.

Some two years ago it was decided to go back to the beginning of things, so that the children might get a glimpse of the unfoldment of art. They seemed to live, in make-believe, in old Egypt and in Greece, and they came to know more than one might imagine of the art of both, and found for themselves the characteristics of each. Then they saw Greek art planted in Italy and watched there the growth of the native school through its earlier period. During the coming season the High Renaissance will be studied and discussed by these little folk. It often is surprising to adult visitors to see how easily the children are led, how much they discover for themselves, how much they retain,—these children, who range in age from five to sixteen years.

In this program on Italy has been included not only the fine arts but also some of the little arts, furniture, glass, printing and metal work, together with a study of the cities of Florence, Venice and Rome, all of which it is hoped will make it possible for the children to imagine and live over again the artistic life of Italy during the period of the Renaissance.

COMING EXHIBITIONS

THE Museum exhibition schedule for the season 1921-22 promises for its visitors some very fine shows, representing many phases of the arts and crafts.

In September there are being shown Eighteen Portraits by Early American Artists, a group including works of such men as Joseph Blackburn, John Wesley Jarvis, Rembrandt Peale, Gilbert Stuart, John Singleton Copley and Thomas Sully, the three latter being also represented by fine examples in the Museum's permanent collection. Portrait painting was the first step in the development of art in this country, and while the portraits in themselves are valuable artistically, a greater worth lies in their influence on later artists to say nothing of their historical significance. As no exhibition of early portraiture would be complete without an example of the work of Chester Harding, who as an itinerant painter first carried that art to Ohio, the Museum obtained from the University of Michigan permission to exhibit one of his paintings owned by them. This is a portrait of Charlotte Cushman, a well-known American actress of the early days.

During October there will be displayed in the main gallery ninety-three pieces of Cheney silks, including brocades on satin and velvet and printed silks. Some of these are reproductions of ancient fabrics,—Italian, Persian, Byzantine and many others,—while others are the work of American designers. At the same time some fine examples of Old English Silver will be shown, dating in period of manufacture from the time of Queen Elizabeth to the end of the reign of George III. One piece is a tankard "the gift of Charles II, to a citizen of London for faithful service," and many others have interesting historical connections.

A collection of paintings by Victor Charreton, a modern French artist, whose works have been well received in the east, will be exhibited in November.

There will also be hung in our galleries during the winter and early spring, water-colors, miniatures, etchings and prints, as well as oil paintings by representative American artists.

This season, perhaps more than usual, will realize the Museum's aim to obtain for the people of Toledo the best and most interesting exhibitions available.

A MUSEUM NATURE STUDY CLASS

LECTURES FOR MEMBERS

THE Monday evening lectures and concerts will emphasize this season art as applied to the home, the culture of classic Greece, certain phases of literature, and national music. While this series has been broadened in scope it has also been more carefully systematized, and brought into closer harmony with the other activities of the Museum. Three of the lectures early in the year will bear directly on the current exhibitions, those on Images of our Ancestors and Customs in Colonial Days being connected with the showing of Early American Portraits, and that on the Silver Plate of Old England being a discourse upon the silver collection lent by Crichton Brothers. The various lectures on the general subject of domestic art will treat of remodeling, decorating, furnishing and beautifying the grounds of a small home. Those on Greece will discuss some of the less known manifestations of the classic spirit in antiquity. Modern verse and prose will receive attention, and some of the finest musical compositions of the Italians, Poles, Russians and other nationalities will be presented, analyzed and correlated with other arts.

CHILDREN OF ALL AGES COME TO THE STORY HOUR

PAGE MR. BABSON PLEASE

IN our last annual report we dwelt at considerable length on the idea of art as the panacea for the great unrest. A few, perhaps, read it, and in passing thought it rather a foolish little idea. Still, like many other ideas thought to have been foolish, this idea will persist and some day in the far future men will harness art as they have harnessed water, steam, electricity and other forces in the universe, and it will be set to work making men efficient and, what is more to the point, happy.

By art we mean the application of those laws of color and form which often is observed in a master work of painting or sculpture, and which lends to it its charm. Man, the maker, makes for most part by guess and rule of thumb, ignoring the great yet simple enough truths which would set him aright in all his makings and bring exhilaration and joy to his work. Art is the language of the maker, and without art education our makers will ever be dull, dumb or tongue-tied. Man is primarily a maker, secondarily a talker. Still most of our educational effort is towards the development of the talker while the maker languishes and the joy of making is lost to the hearts of men.

Nature, however, is a wise and patient dame. She knows it will all come out right in the end and what matters a century or two or three in the millions of centuries. While the leaven of life is constantly at work and evolutionary progress steady, if we figure by eons, still this observation is no comfort to the man who sees his pet bit of leaven swinging backwards in some cosmic eddy and diverted for a century or two from the main stream of advancement. The art leaven has had its ups and downs since the age of stone, but Mr. Babson, the master statistician, would soon develop a graphic chart illustrating the path of man in his triumphant progress as the supreme ruler of the animal kingdom were he to spend a profitable half hour with some convenient and confiding archaeologist who could give him as a basis for his chart data on the crests of art movements throughout the ages.

For that matter, Mr. Babson has almost discovered the great truth all by himself without archaeological interference. Mr. Babson, as you know, was early in his career an adept in juggling, charting and curving stocks, bonds, pork, rails, cyclones, hookworms and what not, but being, as we have before men-

tioned, a master statistician, he was soon searching deeper into the fiber of things and was constantly drawing closer to the source of all human activity in observing the fluctuations of the commodities of the mind.

In a recent article under the caption "America's Greatest Undeveloped Resource —the Soul of Man," he hits the nail almost on the head—one more step and he would have discovered Art. Never mind, he will, for Mr. Babson reasons as he moves. It took thirty millions of years to finish a fish but Mr. Babson is no fish and he will doubtless bump into art in his next chart. Among other things, Mr. Babson says in his article:

"By nature man likes to produce. Our boy, as soon as he can totter out of the door, starts instinctively to make a mud pie. When he gets a little older he goes out in the backyard and gets some boards together and some shingles and some paper and builds a hut. Just as soon as he gets a knife, do you have to show him how to use it? No. He instinctively begins to make a boat or an arrow or perhaps something he has never seen. Why? Because in his soul is a natural and inborn desire to produce and a love and a joy in production. But what has happened?"

What happened, Mr. Babson, is that we neglected to teach the boy Art—the A B C's of making.

"The salvation of our country today," continues Mr. Babson, "and the salvation of your city and the salvation of industries depend on discovering something which will revive in man that desire to produce and that joy in production which he had instinctively when he was a small boy."

Right here he almost discovers Art but his foot slips and he concludes by asserting that the secret of it all lies in giving people responsibility. Not the answer—but now comes it. Men are making blindly something they know nothing about. If the form possesses elements of great interest, it means nothing to them, for they know nothing of form, having been taught nothing. If the color they are applying is pleasing, it pleaseth them not for the A B C's of color were left out of their education and they are unable to read color. They fail to understand color and color to them means nothing but trouble. Yet everything made and possessed by man from churns to churches he must create out of crude materials; he must fashion them to some form and they must partake of some color, but of the simple, pleasant and inspiring laws of form and color he knows absolutely nothing—sees nothing, feels nothing, all of which is nothing against the man for the fault lies in our educational system, which practically ignores the grammar of form, color, decoration and ornament, and we go on forever, designing and making everything we touch, see, use, buy or sell, blindly, and in the dark. We are taught to write and figure, but nothing much to write and figure about. No man can take interest in something of which he knows nothing, especially when his interest-recording apparatus has succumbed, by the first law of evolution, to the atrophy of neglect.

"All else passes but Art endures," ergo Dues are now Due.

FINE SUNDAY CONCERTS

THE Music Committee of the Toledo Museum of Art, consisting of Miss Lina C. Keith, Chairman; Mrs. S. M. Jones, Mrs. Frederick R. Persons, Mrs. Frederic M. Fuller, Mr. William A. Howell and Mr. Charles S. Johnson, has arranged for a splendid series of concerts to be given in the Museum hemicycle on Sunday afternoons during the season of 1921-22. These concerts are free to the public and so appreciated are they that there is never an empty seat and many people are eager to sit on the floor of the aisle or stand during the entire hour's program. Unfortunately, hundreds are turned away every Sunday afternoon unable to find even standing room. Our auditorium is far too small for this and for various other of our undertakings, but happily it is hoped soon to be able to nearly treble the seating capacity.

These concerts are made possible by the generosity of our leading singers and musicians, who all give of their talents freely that there may be nourished in the community a greater understanding and appreciation of the sister art of music.

Toledo's was the first Museum in the country to introduce music and music study into its activities on a large scale and to arrange regular concerts, illustrated music hours and music study for children.

MUSEUM NEWS

Toledo Museum of Art

EDWARD DRUMMOND LIBBEY, PRESIDENT

EDITOR, GEORGE W. STEVENS, M. A.
Director of the Toledo Museum of Art.
ASSOCIATE, BLAKE-MORE GODWIN, M. A.

No. 39 OCTOBER 1921

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

EDITORIAL

IN another column will be found announcements detailing the various lectures, classes, story hours, concerts and other educational activities arranged for children, students and adults at the Museum during the approaching season. We hope members will take more than passing note of these various events and co-operate with us to the extent of interesting their children that they may have the benefit of the exceptional advantages offered. Not only do the members by their annual contributions in dues make all these things possible for the intellectual development of their own children but their generosity makes it possible also to offer these courses and classes to all children of the city who are eager for a knowledge of the finer things of life. The children of the poor and of the obscure in these Museum activities find their chance to rise above the level of the commonplace.

The youngsters who avail themselves of these opportunities are numbered not by mere hundreds but by thousands. They represent all races and creeds, the Jew the Gentile, the black the white, the high the low, all eager for that enlightenment which will show to them the paths of understanding and the real sources of happiness and content.

Some Dues are now past due.

WHO WILL HELP?

THE Museum possesses quite a number of fine things such as examples of rare bindings, Egyptian and Assyrian antiquities and two recent gifts of groups of oriental art objects which will be announced in our next issue. For these and other things we have no cases and no funds available for their purchase. We very much desire to properly install these fine things soon but there is no way clear unless some of the members will be generous enough to help us out on the cost of cases. About five hundred dollars would supply our immediate needs.

The Director will be pleased to receive donations for this purpose in large or small sums. Many members have expressed a desire to help in a small way when we should encounter some pressing need and this then is our very pressing need of the moment.

OUR EDUCATIONAL WORK

IN view of the many requests of our members and the public and also considering the most recent theories and principles of art education which have been developed, it seemed when the season of activities opened last October that we had, in the program which we then outlined, reached a solution of the problem of giving a knowledge of art to the people of Toledo. This is complicated by the diversity of our patrons' requirements, which extend from a desire to know how to most beautifully weave a rag rug to an eagerness for a pure appreciation of the greatest artistic productions of man.

We have proceeded to the development of art appreciation along two lines, the historical and technical. In the former line the idea has been thru lectures, and concerts, to present in so far as was possible, periods or phases of art connected and co-ordinated with contemporary life as expressed in music, literature, crafts, science and the other productive activities of mankind. Starting slowly and cautiously this could be only the goal—not the accomplishment of the year. Many as its shortcomings have been, the results indicated that it was at least progress in the right direction.

In the way of technical training for an appreciation of art, the Museum found some years ago that it could best give an understanding of the rules underlying all forms of

artistic production thru a firm grounding in the principles of design and color as formulated by a system which has been in the process of development for over a hundred years, and has now reached a stage of scientific precision. An experienced teacher of this theory of design secured from the east brought to the work expert knowledge and intense enthusiasm. Other instructors adequately trained were provided to teach the many applications of the principles of form and color to the uses of daily life, thereby giving an indication of the value of a knowledge of design in every field of man's productive activity.

So along these lines a comprehensive program was planned and carried out, with most satisfactory results. Its popularity is most easily indicated by a statement of the attendance at the various series of events which follows:

ADULTS

Sunday Concerts	10,698
Lectures and Concerts	2,796
Lecture Recitals	1,912
Art Appreciation Lectures	2,852
Art History Classes	445
Design Classes	1,621
Applied Design Classes	825

CHILDREN

Story Hours	6,271
Motion Pictures	17,398
Music Hours	980
Museum Choral Club	467
Design Classes	1,876
Applied Design Classes	912
Print Making Classes	170

A much more worth-while tho less definite measure of the success of the work is however the quality of the results accomplished. A high standard has been set and maintained in each of these activities. The adult ones have been made possible in many instances by the co-operation of the leading scholars and artists of Toledo. The Sunday concerts have given in a popular way the best in music to those who are eager for it. The lecture recitals have provided a more definite study of that art and its correlation with others to students who wish to know something of the greatest musical compositions, the principles which underlie them, their reasons for being, and their place in the great scheme of artistic productions. The art lectures for students, the art history classes and the children's story hours have given surveys of the world's greatest masterpieces of architecture, painting, sculpture and the minor arts. The Monday evening lectures, in addition to the ones devoted to music, have covered the culture of the ancient Greeks and touched upon the fields of domestic art, and some of the great manifestations of literature. The Choral Club and the Music hours have done for the children the same thing that the concerts and lecture-recitals have done for the adults. The Motion Picture programs were so arranged that they supplemented the story hours on the Italian Renaissance by showing films of travel, natural beauties, industry and commerce in the Italy of today. The students in the pure and applied design classes produced block prints, batiks, weavings, toys, costume designs and schemes of color harmonies applicable to these and many other uses which showed that they had mastered the elementary principles of form and color.

All of these activities have helped to instill into the people, and especially the children, of Toledo, a finer appreciation of art; and thus have proven themselves worth-while. For it is of more importance to humanity that all people love and appreciate art, whether found in the humblest object of machine manufacture or the greatest creation of the master artist, than that a few or even many, be trained as indifferent painters, or brought up to be dilettanti of the type who have no true basis of their beliefs about what is and what is not art.

Therefore the Museum's activities, all shaped as they are toward inculcating a true appreciation of all forms of art based on definite knowledge of the underlying principles and their application in all ages, will be continued for the coming season along the lines which proved so successful last year.

SCHEDULE OF SEASON'S EDUCATIONAL ACTIVITIES

LECTURES FOR ADULTS

Monday Evenings at 8:00 o'clock

Sept. 26	Images of our Ancestors	Blake-More Godwin
Oct. 3	Customs in Colonial Days	Carl Holliday
Oct. 10	The World's Greatest Civic Center	Blake-More Godwin
Oct. 17	Brahms' Sonata for Violin and Piano	Franklin Nold, Piano Helen Johnston Nold, Violin
Oct. 24	The Silver Plate of Old England	Edward R. duParcq
Oct. 31	Possibilities of an Old House	Robert Bronson Taylor
Nov. 7	German Lieder	Mrs. Frederic M. Fuller
Nov. 14	The Beginning of Music	Lewis H. Clement
Nov. 21	Gods and Games of Ancient Greece	Blake-More Godwin
Nov. 28	Bits of Cloth—Threads of Gold	Miriam R. Harris
Dec. 5	Polish Music	Mrs. Mary Preston Beaven
Dec. 12	Growth of the Orchestra	Lewis H. Clement
Jan. 9	Russian Music	Misses Clement
Jan. 16	Writers of Today	Allen A. Stockdale
Jan. 23	Furniture	Mrs. Silas Hurin
Jan. 30	The Living Poetry	Charles Otis Locke
Feb. 6	Italian Music	Mrs. Frederic M. Fuller
Feb. 13	Shattered Vases	Blake-More Godwin
Feb. 20	Ancestry of Toledo Architecture	Robert Bronson Taylor
Feb. 27	The Why and How of Color	Miriam R. Harris
Mar. 6	Music---to be announced	
Mar. 13	Mask and Wig in Classic Lands	Blake-More Godwin
Mar. 20	What's What in Shrubs	F. Elwood Allen
Mar. 27	Dr. Johnson and his Time	Charles Otis Locke
Apr. 3	Beethoven-Kreutzer Sonata	Mr. and Mrs. Abram Ruvinsky

The analysis of the musical programs will be presented by Miss Lina C. Keith and their correlation with art by Elisabeth Jane Merrill.

CHILDREN'S OPERA HOURS

Alternate Saturday Afternoons at 1:30 o'clock

Oct. 8	Humperdinck: The King's Children	Mrs. Edythe Gustason
Oct. 22	Humperdinck: Hansel and Gretel	Mrs. Grace K. Loosley
Nov. 5	Balfe: The Bohemian Girl	Mrs. Edythe Gustason
Nov. 19	Flotow: Martha	Mrs. Grace K. Loosley
Dec. 3	De Koven: Robin Hood	Mrs. Edythe Gustason
Dec. 17	Mozart: The Magic Flute	Mrs. Grace K. Loosley
Jan. 14	Mascagni: Cavalleria Rusticana	Mrs. Edythe Gustason
Jan. 28	Wagner: The Master Singers of Nuremburg	Mrs. Grace K. Loosley
Feb. 11	Wagner: Lohengrin	Mrs. Grace K. Loosley
Feb. 25	Wagner: Parsifal	Mrs. Grace K. Loosley
Mar. 11	To be announced	
Mar. 25	To be announced	

Permanent collections and temporary exhibitions open daily 10 A. M. to 4 P. M; Sundays, 1-5 P. M.; Monday evenings, 7-10. Art Reference Library open daily 10 A. M. to 5 P. M.; Monday evenings, 7-8.

Admission free Tuesdays, Thursdays, Saturdays, Sundays, holidays and evenings.

ART LECTURES FOR STUDENTS

Thursday Afternoons at 4:00 o'clock

Oct. 6	In the Days of the Pyramid Builders	Elisabeth Jane Merrill
Oct. 13	Egypt in Full Flower, 18th Dynasty	Elisabeth Jane Merrill
Oct. 20	Bits of Cloth—Silk	Miriam R. Harris
Oct. 27	Revival of Old Crafts	Maude Ide Streeter
Nov. 3	Potters and Painters of Greece	Blake-More Godwin
Nov. 10	Athens Past and Present	Blake-More Godwin
Nov. 17	The Roman Forum	Blake-More Godwin
Dec. 1	Medieval Castles	Grace Rhoades Dean
Dec. 8	Glass	George W. Stevens
Dec. 15	The Renaissance Painters	Elisabeth Jane Merrill
Jan. 5	The Renaissance Sculptors	Elisabeth Jane Merrill
Jan. 12	The Renaissance	Carl Holliday
Jan. 19	Furniture	Mrs. Silas Hurin
Jan. 26	Days in Spain	Maude Canniff
Feb. 2	Bits of Cloth—Prints	Miriam R. Harris
Feb. 9	The Renaissance in Flanders	Elisabeth Jane Merrill
Feb. 16	Norman Churches of England	Matilda Campbell
Feb. 23	Gothic Churches of England	Matilda Campbell
Mar. 2	Shakespeare and his Contemporaries	Mrs. Agnes Morris
Mar. 9	Colonial Interiors	Maude Ide Streeter
Mar. 16	Modern German Art	Grace Rhoades Dean
Mar. 23	The Impressionists	George W. Stevens
Mar. 30	American Painting	Blake-More Godwin

CHILDREN'S STORY HOURS

Saturday and Sunday Afternoons at 2:30 o'clock

Oct. 1-2	Florence During the Renaissance
Oct. 8-9	Little Arts of Italy—Furniture
Oct. 15-16	Leonardo da Vinci
Oct. 22-23	Leonardo's The Last Supper
Oct. 29-30	The Renaissance in Venice
Nov. 5-6	Little Arts of Italy—Venetian Glass
Nov. 12-13	Titian
Nov. 19-20	The Mighty Colorist—Titian
Nov. 26-27	Correggio
Dec. 3-4	Veronese
Dec. 10-11	Tintoretto
Dec. 17-18	Little Arts of Italy—Printing
Dec. 25	Christmas Celebration—Christmas Carols
Jan. 7-8	Raphael the Much Beloved
Jan. 14-15	Raphael in Rome
Jan. 21-22	Sistine Madonna
Jan. 28-29	Rome
Feb. 4-5	St. Peter's—Rome
Feb. 11-12	Little Arts of Italy—Metal-Work
Feb. 18-19	Benvenuto Cellini
Feb. 25-26	Michelangelo
Mar. 4-5	Michelangelo, Sculptor
Mar. 11-12	Michelangelo, Painter
Mar. 18-19	Ceiling of the Sistine Chapel, Michelangelo
Mar. 25-26	Last Judgment, Sistine Chapel, Michelangelo
Apr. 1	Browsing in Italy (A Review)

LECTURE—RECITALS FOR STUDENTS

Wednesday Afternoons at 4:00 o'clock

		GERMAN	
Oct.	5	Johann Sebastian Bach	1685-1750
Oct.	12	Ritter von Gluck	1714-1787
Oct.	19	Ludwig von Beethoven	1770-1827
Oct.	26	Carl Maria von Weber	1786-1826
Nov.	2	Johann Carl Loewe	1796-1869
Nov.	9	Franz Schubert	1797-1828
Nov.	16	Robert Schumann	1810-1856
Nov.	30	Franz Liszt	1811-1886
Dec.	7	Richard Wagner	1813-1883
Dec.	14	Johannes Brahms	1833-1897
		ITALIAN	
Jan.	4	Guiseppe Verdi	1813-1901
Jan.	11	Giacomo Puccini	1856-
		FRENCH	
Jan.	18	Frederic Chopin	1809-1849
Jan.	25	Charles Francois Gounod	1818-1893
Feb.	1	Claude Debussey	1862-1918
		SPANISH	
Feb.	8	Albinez Granados	1861-1915
		RUSSIAN	
Feb.	15	Anton Rubinstein	1829-1894
Feb.	22	Peter Ilyitch Tschaikowsky	1840-1893
Mar.	1	Sergei Rachmaninoff	1873-
		BOHEMIAN	
Mar.	8	Antonin Dvorak	1841-1904
		SCANDINAVIAN	
Mar.	15	Edvard Grieg (Norwegian)	1843-1907
Mar.	22	Jean Sibelius (Finnish)	1868-
		AMERICAN	
Mar.	29	Edward McDowell	1861-1908

DAILY SCHEDULES

Sundays	2:30 P. M.	Concerts for Adults
	2:30 P. M.	Story Hours for Children
	4:00 P. M.	Motion Pictures for Children
Mondays	7:45 P. M.	Art History Class
	8:00 P. M.	Concerts and Lectures for Adults
Tuesdays	2:00 P. M.	Theory of Design and Color
	2:00 P. M.	Applied Design—Weaving
	7:00 P. M.	Interior Decoration
	7:00 P. M.	Dress Design
Wednesdays	2:00 P. M.	Applied Design—Toy Making
	4:00 P. M.	Lecture-recitals for Students and Adults
	7:00 P. M.	Theory of Design and Color
	7:00 P. M.	Applied Design—Batik
Thursdays	2:00 P. M.	Theory of Design and Color
	2:00 P. M.	Applied Design—Toy Making
	4:00 P. M.	Art Appreciation Talks for Students and Adults
	7:00 P. M.	Interpretive Drawing

Fridays	9:00 A. M.	Advanced Design
	2:00 P. M.	Advanced Design
	2:00 P. M.	Dress Design
Saturdays	9:00 A. M.	Children's Class in Beginner's Design
	9:00 A. M.	Children's Class—Toy Making
	9:00 A. M.	Children's Class—Block Prints
	1:30 P. M.	Music Hours for Children
	2:00 P. M.	Children's Class in Advanced Design
	2:00 P. M.	Children's Class—Toy Making
	2:30 P. M.	Story Hours for Children
	3:15 P. M.	Special Music Classes for Children
	3:15 P. M.	Motion Pictures for Children

THE SHRINE OF THE RAIN GODS — E. IRVING COUSE

GIFT OF THE HENRY W. RANGER FUND

ABOUT twenty years ago when many of our American artists were sending their contributions to the great annual exhibitions from their studios in France, Holland, and Italy, some painters discovered an hitherto untouched source of unique subjects in America. That was Taos in New Mexico, a little adobe village still the home of the Pueblo Indians. There they found a quaint and interesting people, living just as they had for many years, a race of aborigines who had not yet shorn their hair and put on the white man's garments. They found also picturesque landscape and more important than either, a quality of atmosphere like that found in some parts of the Old World, which produces at one and the same time tremendous brilliancy and great subtlety of color. Gradually there gathered in Taos and then in Santa Fe a great many painters. Those at the former place formed the Taos Society of Artists which today numbers in its membership several of America's recognized masters. Altho as one eminent critic has said, "painting Indians does not necessarily make an American artist" yet it does bring a new element into the field

and there are those who believe that the next great development of American art will take place in the west and will be closely connected with, if not founded upon, the work of the men who are now painting in New Mexico.

Among the better known of the Taos painters is Mr. E. Irving Couse. Educated as he was at the National Academy of Design in New York and under Bouguereau and Robert-Fleury and at the Ecole des Beaux Arts in Paris, he first painted peasants and sheep in France and Holland but he was not long in breaking away from these time-honored subjects and he found in the life of the Indians of Arizona and New Mexico themes which were both novel and paintable. So for about twenty years he has worked almost exclusively among the Hopis, the Zunis and the Pueblos, and for at least half of that time he has had a summer place at Taos, where he has found, he says, "facilities for getting models superior to any place in America."

His awards are too numerous to mention, ranging from honorable mentions to first prizes and gold medals. In 1902 he was made an Associate of the National Academy and in 1911 elected to full membership. Besides having paintings in numerous private collections he is represented in many of the museums of America, including the National Gallery at Washington, the Brooklyn Institute, the Detroit Institute, and the Metropolitan Museum.

To this list there is now to be added the Toledo Museum of Art, for recently the Council of the National Academy of Design notified the Museum that there had been purchased by the Ranger Fund for presentation to it, Mr. Couse's painting called The Shrine of the Rain Gods, which is reproduced herewith.

When in the Museum News for February, 1921, the late Henry Ward Ranger's bequest for the advancement of American art was mentioned in publishing the painting by that artist in the Maurice A. Scott Gallery of the Toledo Museum, there was little thought that this institution would so soon benefit by his generosity. It will be recalled that Mr. Ranger who was long considered the Dean of American landscape painters left to the National Academy in his will, an endowment of $200,000, the income from which is to be spent annually in the purchase by the Council of the National Academy of works by living American artists. Paintings bought with the income from this fund are presented by the National Academy to the various museums of the country where they are permanently to remain except that during a period of years after the death of the artist of any one of these paintings the National Gallery at Washington has the privilege of recalling such of his paintings as it may select which have been purchased under the terms of this bequest, to become a part of its collection.

KIND WORDS LUBRICATE

IN Harper's Monthly recently appeared under the caption "America goes back to Work," one of a series of articles by Edward Hungerford, dealing especially with Detroit, the Fourth City. Mr. Hungerford has devoted twelve very interesting pages to the telling of his story, and while he has much that is good to say about Detroit, he just couldn't help lugging in Toledo, our Museum, our High Schools, and some of the other good things we foster.

In the Detroit article both the Toledo Museum and Scott High School are pictured and Detroit innocently profits by the attributes of her neighboring sister. Mr. Hungerford, writing of Toledo, says among other things that "Toledo is unfortunately somewhat overshadowed by her comparative nearness to such industrial giants as Cleveland and Detroit. Set her by herself out in the Western plains or in the mountain lands, she would undoubtedly be a great tourist and business center. Her proximity alone to a wonderful sheet of fresh water ought to insure both. Her social resources are not to be ignored. She not only possesses one of the finest clubs in the United States but what is to my mind far more important, two High Schools of unexcelled beauty, to say nothing of an Art Museum which for its size and scope is without a peer in the whole land."